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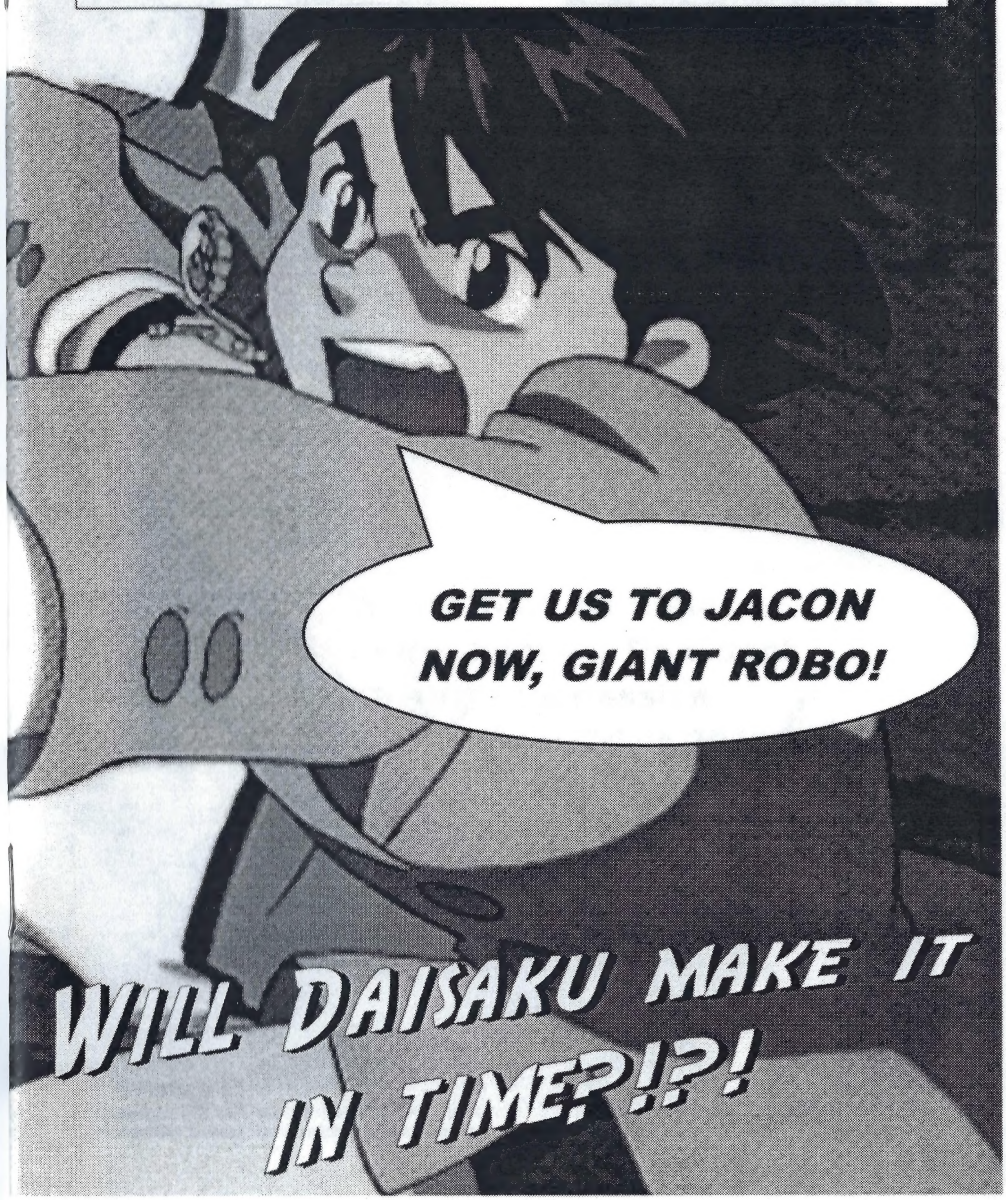
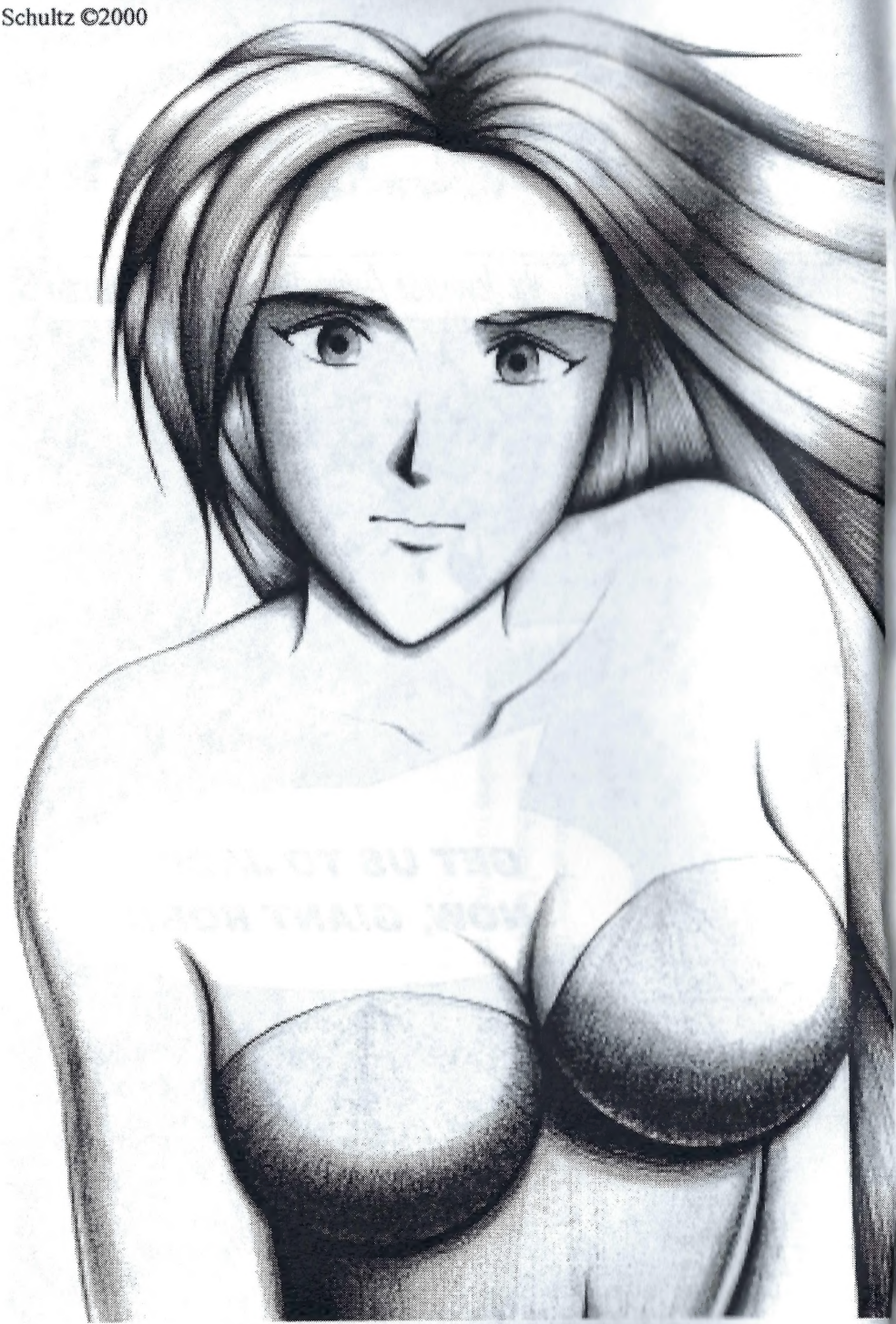
PROJECT JACO

The Official Journal of The Japanese Animation Club of Orlando



M. Schultz ©2000



PROJECT JACO: JACON SPECIAL EDITION FALL 2000

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"A no-win situation is a possibility every commander may face… I don't believe in the no-win scenario."

-Admiral James T. Kirk

A FEW WORDS FROM THE EDITOR… AGAIN

In 1997 a fine anime club president once wrote, "The vision I see is JACON… Where JACO will be able to determine what and where we show our [anime]… Where we can have our own cheesy guests and panels…" (*P-JACO*, V4 N4). Now that president's vision has become a reality, and you are holding a copy of this Project JACO within the halls of the UCF Student Union, getting ready to attend or recovering from one of the many events of JACON. Even though I was that President who made the declaration those 3 years ago, I am not that one that brought it to completion. That honor needs to be bestowed on our current President, Miss Nicole Kintner. It is through her hard work that we stand here now. THANKS NICOLE!

JACON itself has been a trying endeavor, with many long nights calling other chairpersons, arranging events, editing video, creation of the Con Guide, and the putting the finishing touches on this very publication. These long hours will come to an apex this fine Friday evening with the openning of the doors to the Pegasus Ballroom, and JACON will begin. Special Kudo's need to go out to John & Carmel Bohlen and the guys & guys of Anime Sushi for their help in the preparation of the overnight viewing room at the Holiday Inn. They came in during a crunch, and help out their fellow anime fans. So check out their ad on page 19, and go see one of their showings.

This issue is something special… it marks the return of the 'center spread', something that was a *P-JACO* staple for nearly 2 years, under the steady hand of Dade W. Bell. Our center spread is done by Cassie, and shows the 'other side' of the tape borrowing experience. As a former librarian myself, I find it quite funny. Everyone one needs to be prepared for the Post Convention issue for the next spread. It should be a doosey!

P-JACO is only what the membership makes it, with Cassie, Tad and Angela, we bring 3 new contributors to *P-JACO*, but we always need more. If you have Anime related video reviews, fan fiction, game reviews, observations, just about anything, drop them to me and I will be happy to get them in the next issue of *P-JACO*. We need **YOU** to make this journal!

Thanks again, and I hope you enjoy this issue of *P-JACO*. I know I enjoyed creating… or at least that's what I tell my therapist.

Ken Nabbe
Editor-in-Chief *Project JACO*

P.S. Below is the obligatory Bring Back Kirk reference!!

www.BringBackKirk.com

Project JACO is the quarterly publication of the **Japanese Animation Club of Orlando**. Library Membership dues for JACO are $15 a year. Library Membership grants borrowing privileges from the club's extensive library of anime videotapes. Full Memberships are $25 a year. Full members have borrowing privileges, receive all club literature, and get discounts on club-produced items (such as T-shirts). Lifetime memberships are $60, and offer all the amenities of a full membership for the lifetime of the club. Post-paid Issues of *Project JACO* can be purchased for $2.50.

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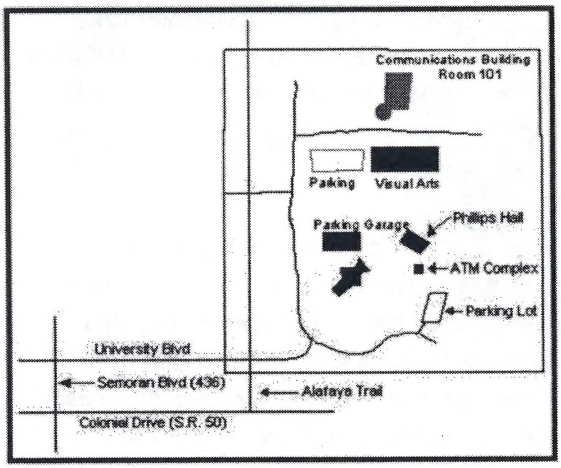
JACO meets every second and fourth Saturday of the month in Room 101 of the Communications Building, at the University of Central Florida. Meetings begin at 7:00 PM and last until around midnight. Membership in JACO is encouraged, but not required to attend programming meetings.



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This months cover comes from the Editor's favorite Anime, ***Giant Robo***. Here Daisaku is calling upon the power of Robo to get him out of another problem.

All items contained in this publication are © to their respective owners.

VICTORY!!

A Letter from the President

Finally.

After 10 years.
After all the blood, sweat, and tears.
It's finally here.

JACO's own convention, JACON 2000!

As you're reading this, you might be at JACON. If so, I hope you're having a good time! If you're reading this after the convention, I hope everything went well and I'm finally relaxing somewhere ^_^. But for those of you reading this during the convention, I'd like to mention a few things:

First of all, there are a few things you shouldn't miss! Make sure to attend the Cosplay, Music Video Contest, Trivia Contests, Dealer's Room, and at least a little bit of everything else! For late night silliness, attend "What the?" on Friday night. It's inspired by AWA's "Anime Hell", and will feature the weirdest collection of commercials, short films, music videos, and clips, sure to make you laugh out loud! Our programming will be awesome! We'll have stuff that JACO members haven't even seen yet (but will shortly after the con). And don't forget about our all-night viewing room and gaming at the Holiday Inn! Made especially for those of you that can't get enough (or for those of you with insomnia...).

Second, be Con Smart! A short list of guidelines for any con-goer (1) Remember to eat and sleep! I've seen more than one otaku fall over due to exhaustion or hunger (2) Don't spend all your money before you pay your hotel room or other expenses! The Dealer's Room is great, but don't get yourself in trouble! (3) Shower and change clothes! A no-brainer for most people, but some people get so caught-up in the con, they forget the

essentials! (4) Respect the staff, guests, and fellow con-goer! Make nice, everyone! Follow these guidelines, and it'll make everyone's life much more pleasant, and the con that much more fun!

And finally, this con wouldn't have been possible without a lot of hard work from several people. I'd like to thank all the JACON guests, John Bohlen (master Costume maker, Anime Sushi founder, and JACO member), Joe Vecchio (AWA staff member and JACO co-founder), Maboroshi (creator of Risingsun.net, artist, and web-master), and anyone else who may have come onboard later! I'd also like to give a huge thanks to Daric "Jingoro" Jackson and Patrick from "Otaku Video", who came from Atlanta to run the Music Video Contest...thanks, guys! Next, I'd like to thank all our hard-working staff members! Ken Nabbe (Operations), Casey Hollis (Registration), Tad Simmons (Dealer Rep), Sean O'Byrne (Programming), Lonny Volat (Security), Mike Mahon (Cosplay), Erik Larson and Gary Bacchus (RPG and CCG Gaming), Sea Oh (Video Gaming), and Amanda Rotella (Web-master).

I'd also like to thank all the Volunteers (in no particular order): Travis Dwyer, Violet and Paul Norris, Rebecca and David Staba, Rob O'Toole, Mike Beyer, Tom Birkbeck, Jason Conrad, Kevin Brown, Leon and Patricia Yandel, Amanda Rotella, Hung Du, Jason Sadeghi, Jimmie Hannaman, Angela Healy, Jennifer Herrick, Kate Dolamore, Casey Young, Kathleen Jean, Larissa Owens, Kevin Reid, Doreen, Leslie, Jason, Tammy, and anyone I may have missed or came on later than this letter!

And finally, we'd like to thank you, the JACO member and JACON attendee! Without you guys, none of this would've ever been able to get off the ground! Domo Arigatou Gozamisu!

*^_^*

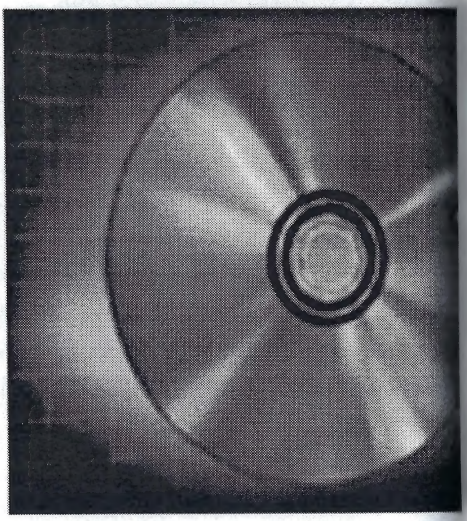
Nicole Kintner
JACO President
JACON Chairman

SHOCKING ADMISSION FROM THE VEEP!!

THE SPIEL OF AN ANIME DVD SNOB

I'll never buy another anime videotape. Yes, that's right. I've become an anime DVD snob.

People once complained than animation did not translate to dvd as well as live action, due to the necessary data compression. Let me assure you that, if this was once true, then it is no longer. The picture is sharper, the colors more vibrant, and the sound much more clear than video. If one adds to these the better price/content ratio, choice of language tracks, and possible "goodies" (like behind the scenes specials and art galleries), one begins to wonder why anyone would buy VHS.

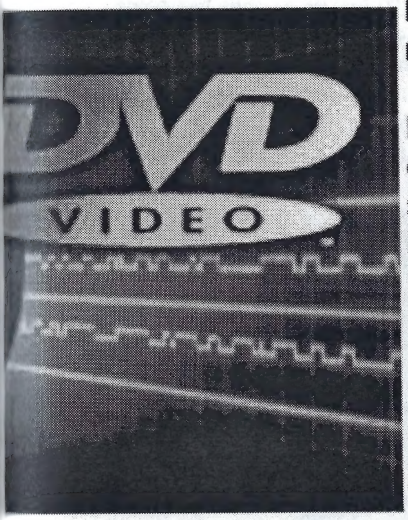


The obvious answer is, of course, the price of DVD players. This is not much of an argument, anymore, as the prices have dropped to VCR levels for many brands. The money potentially saved buying DVDs instead of tapes offsets the extra cost of a DVD player in no time. Take, for instance, one of my favorite shows, Cowboy Bebop. Much like other companies, Bandai only puts two episodes per VHS tape. They put four, sometime five, episodes per DVD, however. Both of these options are for comparable prices. In fact, its quite possible to get the DVD titles for even cheaper when ordering through online companies, such as express.com (my personal favorite).

Heck, let's look at some numbers:

4 Cowboy Bebop DVDs, 18 episodes ----
price: 4 @ $18 = $72
9 Cowboy Bebop tapes, 18 episodes ----
price: 9 @ $25 = $225
total price difference = $153

The $18 price tag above is assuming a (fairly standard) 40% discount from pre-ordering. Even at the full retail price or $30, the total still comes out less by over $100.



Either case more than pays for half of my DVD player.

If you are anything like me, then you are continuously running out of shelf space for your collection. The fact that DVD take up less shelf space is a major bonus. An entire 26 episode series can be stored in the same amount of space as two videotapes.

Despite all of this, I would never condone getting rid of VHS entirely. The lack of affordable DVD recorders still means tapes are useful for their ease of copying. Besides, how else would we get those fansubs months before titles are available in the US if it weren't for VHS (and SVHS)? Of course, times are changing on that front, as well. More on that in a future *P-JACO* . . .

-Casey

. . . Ah yes, Bandai and express.com. A match made in otakuland . . .

BUBBLEGUM CRISIS: TOKYO 20-40

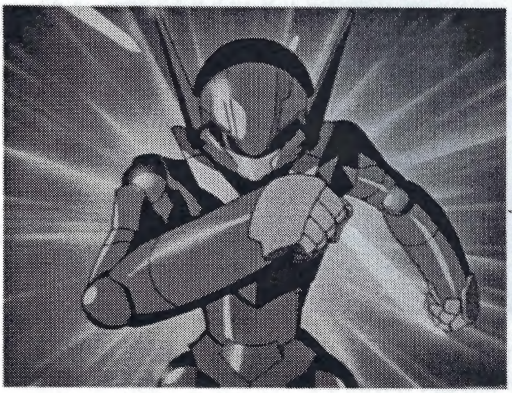
Anime Review by: *Lonny Volat*

by Lonny Volat

Their deeds are legendary. Their names are etched in anime history. Priss Asagiri, Linna Yamazaki, Nene Romanova, Sylia Stingray, Leon McNichol, Mackey the Boomer...

Hold on a minute! Did you just say Mackey the Boomer?

That's right. This is **BubbleGum Crisis: Tokyo 2040**, and these ain't yo' daddy's Knight Sabers!



When I first saw the preview clips for BGC2040, my assumption was that this was Bubble Gum Crisis: The Next Generation or something. After all, this series takes place about seven years after the original series. And although the ads show a female motorcyclist and another female cop, there wasn't any reason to suspect that they were the same characters. But I was incorrect. Bubble Gum Crisis: Tokyo 2040, which is directed by Hiroki Hayashi and uses character designs by Masaki Yamada, is a somewhat different retelling of the original story. Although the basic concept - that of a band of armored, female mercenaries fighting against a multinational corporation - is the same, much of the specifics have been greatly altered.

The story begins with Linna Yamazaki newly arrived in Tokyo. She has come from the country to the city after getting a job with Hugh Geit, a subsidiary company of Genom. Before arriving at work on her first day, she is almost run over by Priss on her motorcycle. Linna is fascinated by the Knight Sabers, and dreams of becoming one herself. Her goal is eventually realized, but we don't even see her hardsuit until the third episode. *(If you think that's bad, Sylia doesn't don her own hardsuit until episode six!)*

The differences between this series and the original are many. Let's start with the members of the Knight Sabers themselves. Sylia Stingray, leader of the Knight Sabers, has changed from a brunette to a platinum blonde. She has become an abuser of both alcohol and pills. She is blatantly bisexual. She adopts a more "lead from the rear" attitude (at least in the beginning), preferring to issue commands to Priss and Nene from their headquarters. She also has a butler. His

name is Meishio Hesodam, and (like Batman's Alfred) he knows all about Sylia's extra-curricular activities. Like Alfred, he offers advice that is largely ignored by his employer.

Priss Asagiri, like her original series counterpart, is the motorcycle-riding lead singer of a rock band. But the Replicants are gone, the new band is called Sekiria, and her bandmates are Maxon, Jade, and Fox. She is a lot moodier than the original Priss. She also seems much more contradictory. After her initial encounter with Linna, Priss asks Sylia if another hardsuit can be created. She then leads Linna to the Knight Sabers' HQ. But then she becomes totally disinterested in having Linna for a teammate.

Linna Yamazaki, as stated before, works for a Genom subsidiary and no longer does aerobics. She does have a celebrated athletic background; the viewer sees a flashback sequence showing her winning numerous track and field events. Her becoming a Knight Saber forms the focal point of the early episodes in the series.

Nene Romanova seems the least changed, other than her hair style (the shoulder length red has been replaced by a pixie blonde). She still works for the AD Police as a computer operator. She seems a little more aggressive in a fight, though not much more effective. She is somewhat jealous of Linna's inclusion into the group, much the same as a child's reaction to a new sibling who is getting all of the attention, but eventually becomes friends with her.

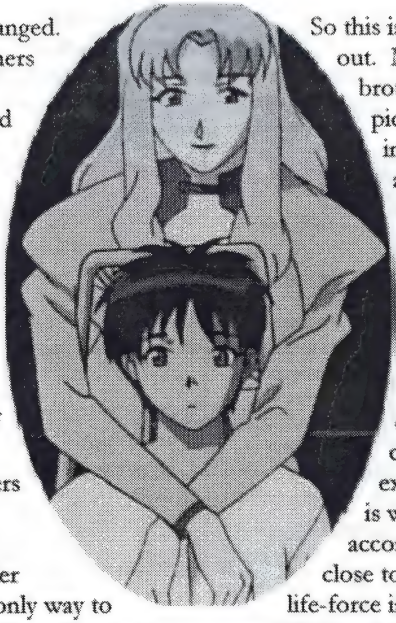
The hardsuits are designed and maintained by a man named Nigel Kirkland, who also runs K's Motorcycle Shop (replacing Pops from the original series). Nigel is good looking but very taciturn. I'm not sure what his past is with Sylia, but she is attracted to him and becomes very upset when Mackey later points out that Priss might also be a good match for Nigel. Although the appearance of the hardsuits are exactly the same, there are some differences

in their armament. The biggest change in the hardsuits is that they now have a power supply, and a rather inefficient one at that. They seem to run out of power at the most inopportune times, leading me to wonder why they don't develop a better battery, or at least carry some spares.

Priss and company are not the first Knight Sabers, either. A conversation between Sylia and Meishio reveals that there was an earlier group who apparently met a bad ending. Also, when Sylia's hardsuit makes its entrance in episode six, Daley Wong comments on the fact that he hadn't seen that particular model for some time.

Quincy Rosenkreutz, the chairman of Genom, is no longer the physically powerful man he was in the original series. He is now a frail figure, confined to a life support system. His hidden agenda does not appear to be world domination any more (that seems to be the plan of Brian J. Mason) but rather more personal, relating to his failing health. More on this in a moment.

The boomers have also changed. In the original series, boomers appeared human (for the most part) until they wigged out and turned into some Terminator-esque mechanical monster. Now, they look like robots until they go rogue. Then they become organic-looking, with tentacles and teeth-rimmed mouths and all the other characteristics of anime demons. In the original series, mad boomers were usually stopped by blowing them into eighty million teeny weeny boomer pieces. In BGC2040, the only way to stop a boomer is to rip its "heart" out of its chest. Personally, I like the old way better.



Finally, there is Mackey. I stated back at the start that he is a boomer. Admittedly, this is a supposition on my part, but here is why I believe it is so. When Mackey first appears, everyone is surprised because it had always been known that Sylia had no brothers. Even Meishio was unaware of his existence, so Sylia was obviously keeping it an extremely close secret. Mackey is very attuned to things mechanical, and quickly becomes Nigel's assistant. Then there is the picture. On a couple of occasions, we see Mackey looking at a picture of a young Sylia and her brother (his thumb strategically placed over the boy's face). Although Sylia appears to be about 8 to 10 years older than Mackey, the boy in the picture is taller than his sister. If Sylia is about 14 or 15 in the picture, Mackey should be no more than 6 or 7, so he couldn't be her "big" brother.

So this is how I think this plays out. Mackey is her older brother, which explains the picture. Mackey is critically injured, maybe from an accident, maybe intentionally. His father, who designs boomers for Genom, develops one capable of having a life-essence transferred into it. Hence, Mackey the Boomer. This would explain why Sylia was so close-mouthed about his existence. I think that this is what Quincy plans to accomplish also, since he is so close to death - to transfer his life-force into a boomer. We shall see if I am right in this.

Which is better, the old or the new? That's hard to say, and depends on the person asking the question. The style is different, the character designs and animation are better (in my opinion) in this new series. The original OVA series was limited by its length, not allowing for as much character development as the TV series is capable of providing. But I don't like how the mad boomers are portrayed, and I think that the cheap batteries in the hardsuits is a bad plot device (where is the Energizer Bunny when you need him?). I like this series better than some other "revitalized" series that I have seen (like Dirty Pair Flash or the latest Macross spin-off), but I don't think it's great. Pretty good, but not fantastic.

RATING:
3 OUT OF 5
BOOMERS

STUDIO PROTEUS

■ ***COMICS PRODUCED:*** *Lone Wolf and Cub* - Koike/Kojima; *Nausicaa of the Valley of Wind* - Miyazaki Hayao; *The Legend of Kamui* - Shirato Sanpei; *Appleseed, Black Magic, Dominion, Orion, Ghost in the Shell, Dominion: Conflict* - Shirow Masamune; *Cyber 7* - Itahashi Shuho; *Outlanders, Caravan Kidd, Drakuun* - Manabe Johji; *Version* - Sakaguchi Hisashi; *What's Michael?* - Makoto Kobayashi; *Lost Continent* - Yamada Akihiro; *Dirty Pair: Series 1-5* - Adam Warren/Takachiho Haruka; *The Venus Wars, The Rebel Sword* - Yasuhiko Yoshikazu; *3x3 Eyes* - Takada Yuzo; *Oh My Goddess!, You're Under Arrest!* - Fujishima Kosuke; *Bubblegum Crisis* - Adam Warren/Artmic; *Hellhounds* - Oshii/Fujiwara; *The Legend of Mother Sarah* - Otomo/Nagayasu; *Gunsmith Cats* - Sonoda Kenichi; *Domu* - Otomo Katsuhiro; *The Spirit of Wonder: China Stories* - Tsuruta Kenji; *Blade of the Immortal* - Samura Hiroaki; *Chronowar* - Takayama Kazumasa; *The Two Faces of Tomorrow* - Hoshino Yukinobu and James P. Hogan; *Shadow Lady* - Masakazu Katsura; *Seraphic Feather*- Hiroyuki Utatane/Yo Morimoto; *Shadow Star* - Mohiro Kitohi.

■ ***MOVIES TRANSLATED:*** *The Wings of Oneamis* (Oneamis no Tsubasa); *Beautiful Dreamer* (Urusei Yatsura 2: Beautiful Dreamer); *The Venus Wars* (Venus Senki); *Ghost in the Shell* (Kokaku Kidotai).

■ ***AWARDS:*** 1990 New York Library Award; 1991 Eisner Award Nominee; 1992 SPJA Anime Award: Best Translated Manga; 1995 Tezuka Awards Nominee; 1995 Parent's Choice Foundation Award; 1996 Harvey Awards Nominee; 1997 Parent's Choice Foundation Award; 1998 Harvey Awards Nominees; 1999 Harvey Awards Nominees; 1999 Parent's Choice Foundation Award; 2000 Eisner Awards Nominees; 2000 Harvey Awards Nominees; 2000 Eisner Award.

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What every connected Otaku needs to know...

Buying Animation Cels On-Line

According to: Tad Simmons

It is probably safe to say that most people who are fans of Anime have specific series and characters that are particularly dear to them. You have the tapes, the soundtracks, the models, the wall-scrolls, the art books, a couple keychains and the figures. What else can complete your collection?

An actual piece of the show.

Actual cels are in many ways the ultimate collectible. This is not a piece of merchandise, this is something that actually went into making the show. It is unique. Someone else may have the previous cel, or the next one, but you have *this* one. It gives a sense of connection utterly unlike any "manufactured" collectible.

This is one of the first things you will need to learn: know the difference between production cels and the various types of "Animation Art." Disney produces a dazzling array of seri-cels, Limited Edition Cels, Hand Painted Cels, and others. Many of them are beautiful, but they were never in front of a camera. This is not to say that such items are not worthwhile art, Warner Brothers has gotten a lot of my money with their line of Batman maquettes, which I am sure bear slim resemblance to the actual maquettes the artists may use. And the WB Store Gallery also has the widest selection of "Animation Art" products I have ever seen. One of the ones I am still having to fight off is the "What's Opera Doc" talking cel, where they take a reproduction cel and mount a little box with a sampled piece of dialog on the frame ("Kill the wabbit..."). Disney and WB do have actual production cels available, but they are a bit too pricey for my

preference and not always offered in all locations.

Anime fans have it a bit easier in many respects. With a few exceptions, cels tend to be much more accessible, if you know where to look. The first two places we are going to take a look at are The Internet Guide to Anime Cels and one specific retailer site, Anime-taro.

The Internet Guide to Anime Cels (http://www-scf.usc.edu/~ckawakam/cels/index.html), maintained by Chad Kawakami, is the best guide to anime cel dealers on the net that I have found. Dealers are ranked, and the "Further Sources" page has a very good collection of links dealing with all aspects of cel collection and care. I check many of the "Best of the Best" dealers on a weekly basis, to see what new cels they have.

My current over-all favorite online cel retailer is Anime-Taro (http://www.anime-taro.com/). They have a well built site with a robust search engine and a listing of what is new. They also show how much the process for cels can vary with popularity and availability. I picked up a couple Yawara! Cels, showing the main character for around $10. Yawara! is an older series, so I was ecstatic to find *any* cels, much less nice ones that were priced reasonably. But look for cels of currently popular series such as Kenshin, Lodoss, or Escaflowne, and the prices get scary quickly, such as $752 for Parn and Diderot from Lodoss (and Diderot is partially obscured behind Parn).

Prices for cels depend on many factors, and I am sure I don't know all of them. The detail of the cel, supply versus demand, the composition of the shot, are the layers stuck, is there an accompanying drawing or background; all these factors enter into the final price. So, what and when should you buy?

My best advice on this is to treat cels like any other piece of fine art. If the price is worth it to you, get it. And, remember to factor in the price of framing, a definite topic for the future, but next time we will explore the wonders of eBay.

FINAL FANTASY IX

ファイナルファンタジーII

Game Review by: Angela Gonzales

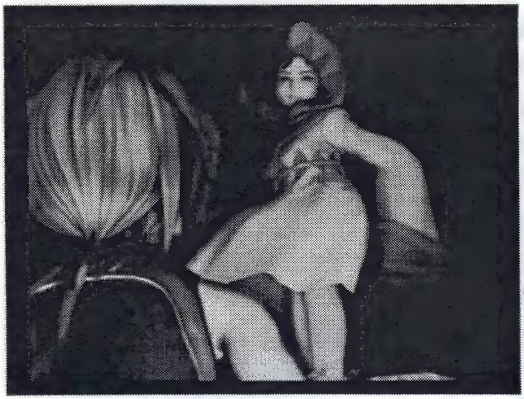
I was very delighted that I got my hands on a copy of Final Fantasy 9 a few days after its release on the Japanese markets. It didn't matter to me that the game was in Japanese since I was studying the language anyway.

Final Fantasy 9 is everything you would expect a Final Fantasy game to be with an environment full of Moogles and Chocobos, even to the point that it makes it challenging to describe the game without comparing it to any one of its predecessors. However, I recruited the help of some of my dearest friends when I handed the game over to them for a few hours and their input was so helpful, as a result, their opinions are also in this review as well.

Final Fantasy 9 comes on four CDs for the Playstation platform that was released in Japan in July of 2000, and is due to come out in the United States in the fall of 2000. The game is only for one player and it requires only one memory slot to save the game. Nobuo Uematsu composed yet another wonderful soundtrack for the game that expands across many themes that the story line covers. The most notable piece in my opinion is the world map, and the battle music that is nostalgic to many of its predecessors. The booklet is illustrated by the great Yoshitaka Amano with his dream-like styles that is incorporated into his work.

Game play wise, it is relatively easy with a short learning curve of about a ten to fifteen minutes for any Final Fantasy veteran and about a half-hour for a newbie. The story is relatively easy to follow and understand, and there is of course some moments of slap-stick humor that is enjoyable.

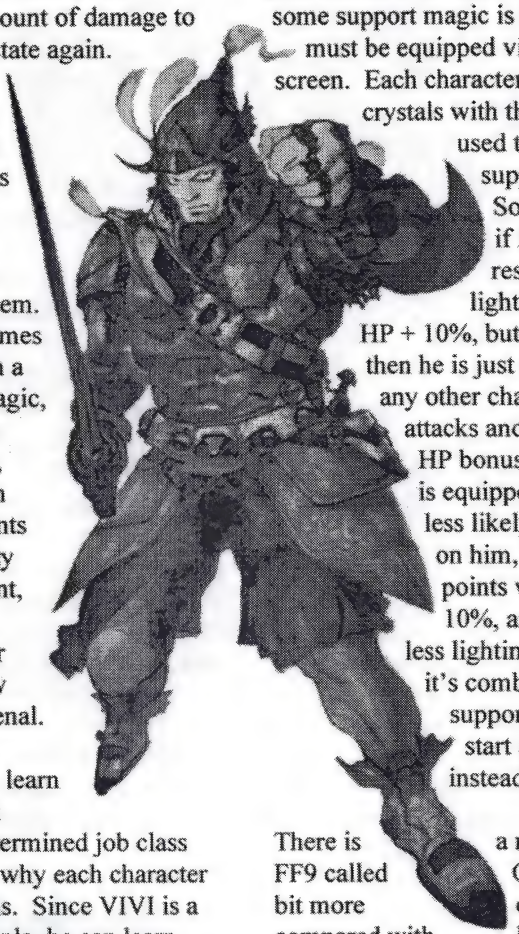
The battle system has undergone some changes since FF7 and 8. There are no limit breaks in FF9. Instead, it is replaced by a 'Trance-like' state in which the character can unleash some devastating attacks against their enemies. A major downside to these trances is the inability to control when these happen. After a character receives a certain amount of damage, regardless if they



were knocked out or not as the gauge was building, the trance automatically happens and it lasts for only a few rounds of combat. Once the enemies are defeated and a character is still in a trance, everything that they built up is lost and they must start all over in receiving the same amount of damage to obtain a 'trance-like' state again.

For a character to learn spells, they must be equipped with items such as weapons, armor, or accessories that have the spells incorporated within them. For example, VIVI comes initially equipped with a fire rod. So for his magic, there is only one spell listed, Fire. However, after he earns a certain amount of Action Points from battles, the ability will become permanent, and VIVI can be equipped with another weapon to learn a new spell to add to his arsenal.

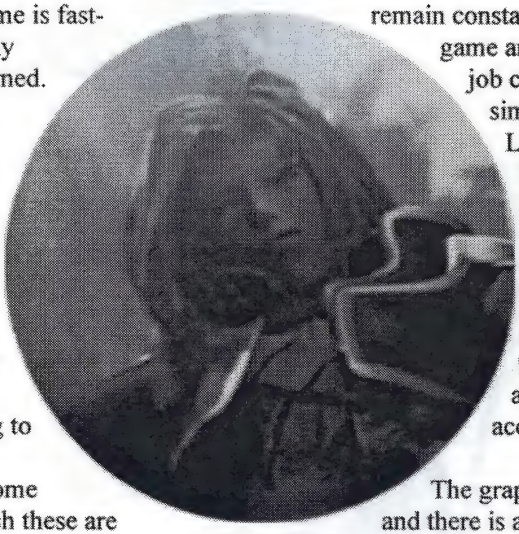
Not all characters can learn the same spells. Each character has a predetermined job class and that is the reason why each character can learn certain spells. Since VIVI is a black mage, for example, he can learn spells such as Fire or Ice, but not Restore or Heal. Garnet on the other hand is considered to be a white mage and a summoner. She can learn Restore and Heal, but not Fire or Ice. She can also learn summons like Shiva in Ifrit like another character named Eiko in which summoning is her specialty.



There are two types of magic that can be learned. Command magic that can be used in battle and support magic. Any magic that has a red gem beside it is for battle, and any magic that has a green gem beside it is support magic. Once some support magic is learned then they must be equipped via the menu screen. Each character has some mana crystals with them and they are used to equip the support magic with. Some examples are if Zidane learns resistance to lighting, sleep, and HP + 10%, but are not equipped, then he is just as vulnerable as any other character to those attacks and loses out on the HP bonus. However if he is equipped then sleep will less likely have any effect on him, his maximum hit points will increase by 10%, and he will receive less lighting damage (and if it's combined with another support magic, he may start absorbing it instead)

There is a new card game in FF9 called Quad Mist. It's a bit more complicated compared with FF8's Triple Triad. The game board is on a four by four grid and randomly four to five spaces are already occupied with stone spaces. With each play, there are eight, not four sides that have to be considered because Quad Mist includes the corners. Each card has either numbers or letters on it. It is up to the player to crack this

code. This mini game is fast-paced, and extremely addictive, so be warned.



Another interesting element that is added to FF9 is Active Time Events. Basically this will give the player the opportunity to view what the other characters are doing to further enhance the story. There also some forced ATE in which these are necessary to advance the story.

Moogles play an important role in the world of FF9 as they provide the player with tutorials about the game system, via Mognet, and they also record the current progress of the game. In short, they are also save points and allies.

That's about it to describing FF9 without risking to spoil anything for everyone else, but here is a list of references to the previous Final Fantasies in the series that have been incorporated in FF9. In the beginning events, there is a play that takes place and one of the character's names is Coneria. That is the name of the castle where FF1 starts, Coneria Castle. Next is VIVI's appearance, and Garnet's white mage cloak, which is also found in FF1 and several Final Fantasies after that. The Chocobos and Moogles are definitely found in FF9. The Trance states are similar to the limit breaks in FF7 and 8, but they have their unique variations. Each character has a special skill like VIVI's magic command, and Zidane's steal command. These will remain constant throughout the game and this system of job classes is very similar to FF6. Learning new magic is also done the same way in FF6 except that there are no Espers that have to be equipped. Instead these are weapons, armor and accessories.

The graphics are very good and there is a short loading time, which is welcomed by any player. The story line is wonderful with a bit of foreshadowing to keep the player hooked. Also the world map is one of the interesting that I have ever seen with mist that obscures the player's view, a chance to encounter other airships, and the opportunity to find a friendly Mu. Also the use of the speech bubble of either an exclamation point or a question mark, makes exploring much easier so very rarely a detail is over looked.

This game is a must for any dedicated video gammer, and I am very sure that no one will be disappointed. =^_^=

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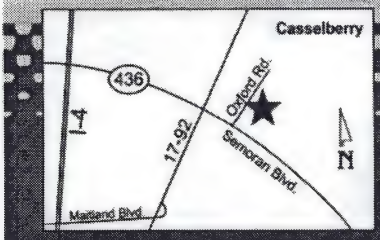

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The Real Reasons Your
The JACO team makes things interesting
I found another membership that runs up this meeting!.
I guess we know what tapes are going missing this week?
The
gets
in the

er-Get-Your-Tapes...
BWA HA HA H

ジャイアントロボ

GIANT ROBO

Anime Review by: Joey Snackpants, Esq.

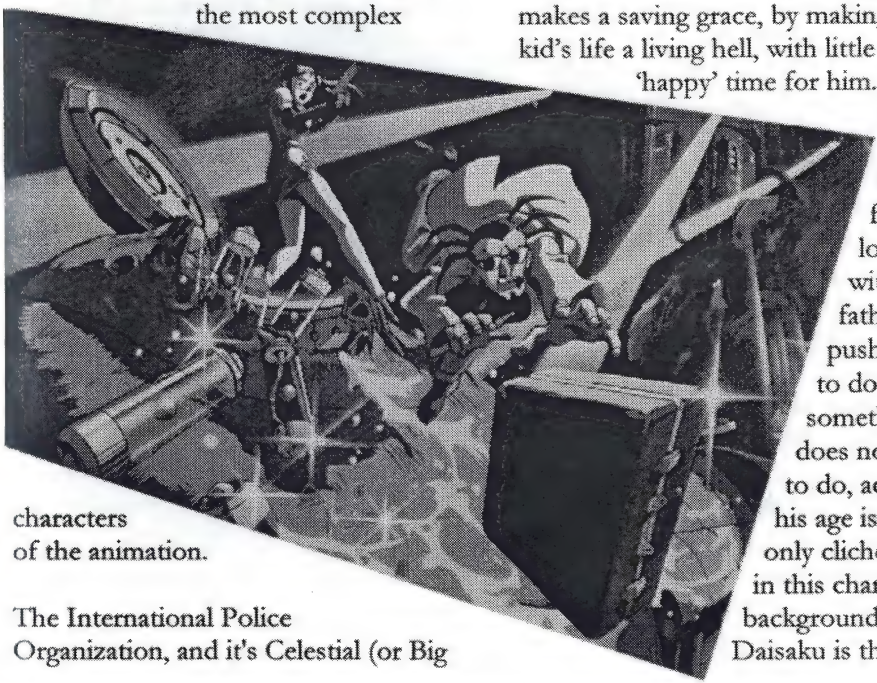
Giant Robo… When one of *P-JACO's* former editors asked me to say something about "***Giant Robo: The Animation***", I was excited, but I am quite perplexed. How can one expect a person that had to retake English Comp II six times, give an animation of this caliber justice. When I think of ***Robo***, I think of: ***Mobile Suit Gundam***, ***Porco Rosso***, and ***Macross***. These are all mainstays of the Anime Genre, and ***Robo*** is part of this definition. It is a true classic that will be hard to top or even equal. Of all the issues that make this anime great, three stand out most of all. These are; the great musical score, interesting and multifaceted characters, and a style and look that is unique.

One of the items of interest to me when I first watched (or more like listened to) ***Giant Robo***, the score struck me as impressive. Actually this Back Ground Music prompted me to immediately buy the CD, at the whopping cost of $35.50. The Warsaw Philharmonic Orchestra does a superb job using music to covey a mood and follow action as well and

sometimes, better than the animation. My personal favorite is the scene where Issea and Yoshi are introduced. Not only is the animation quick paced and smooth, but the music conveys the drama of the moment, that these heroes are not to be trifled with.

The characters of ***Robo*** are the classic good versus evil. Big Fire (BF), as the ever menacing force of darkness is quite good on its own, but Iagawa

adds the inner circle, the star chamber, of BF, the Magnificent Ten. This is where BF goes from criminal organization to evil with a face and personality. Fans will agree with me that BF's Magnificent Ten and their lieutenants make up some of the most interesting characters. Lord Shocking Alberto is villain that is evil with honor and class. His ongoing duel with the International Police Organization (IPO) and their Experts of Justice (Experts), is something we as viewers can respect. Ko-Enshaku, is the perfect example of "He of few words is the most dangerous." This silent devil in the Red Armor may not be a member of BF's star chamber, but he gives the IPO and even the Magnificent Ten a run for their money. Ko is a character that could have been left to be background dressing, but is developed into on of the most complex characters of the animation.



The International Police Organization, and it's Celestial (or Big

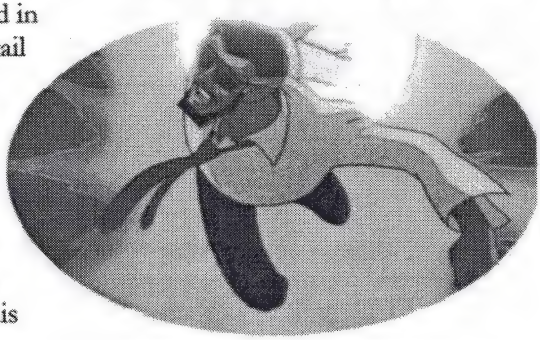
if you watch the English Version) Nine, are not bland like most anime good guys I see. We have drunks, married couples, immortals, those with dark pasts, and even some with very very annoying French accents (even in Japanese). The only thing I frown on in the IPO is Daisaku, the hero of our animation. His chief falling is that fact that he is the 'typical' little child that has to grow-up and saves the world. That character mold just makes me sick every time I see it used, but Iagawa makes a saving grace, by making this kid's life a living hell, with little or no 'happy' time for him. There is no little girl he falls in love with, no father that pushes him to do something he does not want to do, actually his age is the only cliché item in this character's background. Daisaku is the rarity

in this group of characters representing the IPO. One major interesting item, is the fact that this "Giant Robo" for whom the animation is named, spends very little time on the screen. Funny thing is that the supporting cast would be the starring cast, if there did not keep getting killed off.

You will not hear any "this animation looks good" comments from me. We all know if it did not look good, I would not be giving it the time of day. No matter how good a story is, if it is not good to look at, the animation is not work my while, I will just read the book. ***Robo*** does not have just appealing animation, it has an inviting style. If the story did not tell you that the year was 2025, you would never know. The retro-future stylization keeps you guessing about the time period. In the first episode you can even notice the wood planking used in Robo's hand. This attention to detail is what makes ***Robo*** such a joy to watch. As the character's develop you can notice subtle changes in the character's overall look.

Finally, an issue I did not speak of in the being of this exposition, the story is strong and compelling. This thing has cliff-hangers that rival a ***Batman*** episode, and plot twists that makes ***Pulp Fiction*** look predictable. This animation makes me hunger for the next chapter. If you look closely, you can see me wipe the drool from my chin awaiting the next installment of the story. Once you think you have Robo figured out, there is something else thrown at you that leaves you questioning your theories. Many are still arguing over who is Ko?

Giant Robo takes four elements; an outstanding musical score, diverse characters, an unique stylization, and a commanding narrative, and creates an animation worthy of any anime lover's attention. I have tried to portray my interest in this animation, as I have been tagged at the Robo Otaku around here, but to truly grasp the magnificence of this story you must see it for yourself. Maybe you can tell me what Big Fire's next plan is. ^_^



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FAN FICTION

Neon Genesis Evangelion: Elsewhere

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Darkness...

If it weren't for the moonlight streaming in through the window, she wouldn't have been able to see at all.

The incessant whirring of machines to her right brought her attention to bare. Her head turned, and she could make out the outlines of various life-support apparatus, LEDs blinking in a symphony of vital information.

She then looked upward at the ceiling, staring at it quietly as the nearby machines chirped in rhythm with her heartbeat.

Her dry lips felt as if they'd been glued together when they parted. Her voice escaped the confines of her throat not at normal volume, but as a faint whisper.

"Where am I?"

She slowly sat up in her bed and tried to look around the room to no avail, the darkness jealously guarding its secrets.

Deciding to get a better look around, she attempted to get out of bed, only to be restrained by a multitude of tubes and sensors connected to her.

Realization slowly set in that she was in a hospital, and that something horrible had happened to her to necessitate all of the equipment around her.

What had happened?

She tried to remember what might have occurred, only to find she couldn't penetrate the deep abyss that her memory had become. Even the simplest things that she should know escaped her, slipping out of her grasp like water.

Simple things like who she was...

She brought up her right hand to rub her forehead, pulling on the I.V. slightly, when she noticed just how pale it was. It had a reflective quality in the moonlight, a faint halo of light surrounded it.

Confusion seeped onto her face as she examined the ghostly hand in front of her.

"Who am I?"

Her line of questioning was brought to an abrupt end when a scream erupted to her right.

Snapping her head toward the frightening sound, she couldn't see who it was that screamed, but it sounded like a boy.

She could tell, however, that the boy was in pain from something that she couldn't begin to imagine.

Pain.

Amazing Pain.

Grabbing his mid-section, he screamed aloud, eliciting attention from the medical personnel who burst through the door of the room, the lights blinding him as they blazed to life.

He felt several pairs of hands wrestle him down onto the bed.

"He's spasming!"

"Get me 15cc's morphine, stat!"

The bite of a needle going into his arm caused him to panic his, struggling becoming desperate.

Hospital staff held him on the bed. He couldn't break free no matter how much he thrashed about.

The sudden burst of exertion started taking its toll, as he felt he limbs getting heavier.

Before long, the full effect of the morphine permeated his body, forcing him back to sleep.

As he lay his head down on the pillow, he caught a glimpse of a girl in the bed

next to him, a confused expression upon her face.

A girl with blue hair, and red eyes...

Rain.

It fell in sheets, drenching the window in a blanket of little sounds, enough to wake her from her light sleep.

A couple seconds passed before her eyes adjusted to the moonlit room.

She noticed the multitude of stuffed animals perched on the windowsill, partially blocking her view of the torrent outside.

Slipping out of bed, she went to the door of her room and opened the door.

Her room? Is this really her room?

As she opened the door, she heard a soft clunk against the outside of it, near eye-level.

Opening it completely, she saw hanging on the door a small wooden nameplate in the shape of a pair of wings, with a name carved into it.

"Asuka? Is that me?"

That must be who I am... Who else could I be?

Asuka backed into her room, and closed the door behind her.

She sat upon her bed, grabbing a large teddy bear and held it close to her.

Resting her chin against the top of the bear's head, a small tear flowed down her face as she stared out the window at the dousing rain.

"What's happening?"

"Good morning, Shinji. How are you today?"

Shinji turned toward Dr. Kanemaru's voice, and smiled slightly.

"Fine, thanks."

The black haired doctor smiled back, adjusting his glasses as he peered downward at Shinji's chart.

"You're doing much better than a couple of nights ago."

Shinji nodded, acknowledging Dr. Kanemaru's enthusiasm, however, he couldn't help but feel lost.

He had awoken to find himself in a world he doesn't know, without any idea who he was.

It frightened him like nothing he'd ever felt before.

That is if he could remember before.

A hand lightly grasped his shoulder and squeezed gently, bringing his attention toward Dr. Kanemaru, concern radiating from his brown eyes.

"Don't worry, Shinji. It'll come back to you, just give it some time."

Shinji closed his eyes and gripped his bed sheets with both hands in frustration, "But, I don't even remember my parents, Dr. Kanemaru... I don't remember anything before waking up here. And now, there's no one..."

His sentence was cut short when he felt a hand touch his.

He looked up to see his sister with a reassuring smile upon her face.

"We still have each other, Shinji."

Shinji nodded, feeling his mood lighten because of her kind words.

"Thanks, Rei. I'm glad that you're here too."

Unfortunately, he could only vaguely remember her. He felt that they've been together for a while, but the mists of amnesia obfuscated that precious piece of memory.

He'll just have to make some new memories. Enough new ones to replace the void that the old ones left behind.

"I'm glad that your smile's returned, Shinji, " remarked Dr. Kanemaru as he replaced the chart, "Don't worry, either of you. You'll be out of here in no time."

He turned around, and started out of the room, but stopped to smile and wave at the two teens before finally exiting.

Shortly after Dr. Kanemaru departed, Shinji heard Rei sigh, and whisper barely loud enough for him to hear.

"And when it's time to leave, then what?"

It was Shinji's turn to sigh. He understood Rei's concerns. They were the same ones that have been preoccupying him

since he woke up, and found out his name.

"I don't know. But whatever happens, we'll face it together."

Both teens hugged, realizing that in this world they only had each other. The old lives they had lived through have disappeared into the great maw of oblivion, never to be found again.

It was time to begin anew.

Time to live.

Dr. Ichiro Kanemaru tossed his portfolio onto the desk as he rounded it, staring at the woman who stood in his office.

The arrogance... Couldn't they wait until the bodies were at least buried?

"The Takagi children will leave when the are ready. When I say they are ready, Ms. Yamadera."

Yamadera pursed her lips, and looked at him evenly, "Doctor, the welfare of those children is our utmost concern."

As he sat, Ichiro arched an eyebrow, folding his hands together in front of him.

"Oh really? They why don't you wait at least for their parents funeral? It's in a couple of days and the reading of the Will shortly thereafter. Why is Social Services in such a hurry to spirit them away?"

"Social Services is only interested in making sure that they get the care they need."

He gave her an incredulous look, "And they'll get it in a Social Services foster home? I think not."

Yamadera closed her eyes for a second as if to compose herself for the next barrage.

"Dr. Kanemaru, regardless of whether or not you think that we're capable of taking care of them, they are to be delivered to us..."

"...Upon their medically determined release from this hospital," finished Ichiro, cutting her sentence off.

Ichiro leaned forward, and looked her right in the eye, "And you are also not taking into account the fact that the will may award custody of those children to someone other than state."

She turned around, annoyance evident in her gait, and opened the door.

"We've taken everything under consideration, Doctor Kanemaru, we do not make mistakes. Those children do not have any direct living relatives to take them in. They are orphans, pure and simple. I'll return when they are ready to leave your facility, and take them into my custody. Good day, Doctor."

As he watched the door close, Ichiro muttered under his breath.

"Like hell you will."

Those two will be somewhere they can be loved.

Their parents wouldn't have had it any other way.

In all the time he had been friends with Takehito and Sachiko, he knew that they'd want their children safe. With someone who could take care of them, not in the hands of a government agency known for their mistakes.

Ichiro promised to take care of Rei and Shinji if anything ever happened to them, just as they promised the same with Asuka.

One way or another, he'll make sure that Social Services won't get their hands on them.

Even if he has to get them away from here...

Rei looked out the window of the car as it sped by the streets of Tokyo, on its way to somewhere in Yokohama.

Her eyes stayed focused on the rapidly passing black sea of asphalt, occasionally broken by islands of white road dividers.

The last week had been pretty hectic, only now was it really starting to set in.

The funeral was a strange experience. She and her brother stood watching as their parents were slowly placed into the bosom of the Earth.

Her parents...

She wasn't sure what she should feel. Those two people were her mother and father, but she couldn't remember anything about them before the car accident.

She couldn't even remember if she loved them...

This lack of feelings distressed Rei the most. The people she should have loved the most were just two names on graves in a place that she would rather not visit again.

How can you love someone without knowing them?

Fortunately, she was sure of one thing and that was Shinji.

Even if she couldn't remember what she felt for her parents, she knew she loved her brother.

A small frown passed over her face

when she remembered how Social Services wanted to send her and Shinji to different homes.

And if it weren't for her parent's Will, she wouldn't be here with Shinji in this car.

Rei was grateful to them for that. A final gift to their children from beyond the grave.

It was like a miracle, delivering both of them from the clutches of Social Services into the hands of their godfather: Dr. Ichiro Kanemaru.

In retrospect, it made perfect sense. His being their godfather explained why he cared so much about what happened to them.

When no one else seemed to...

"Rei?"

She blinked as she was brought out of her introspection, "Hmm?"

Shinji looked at her with a curious expression, "Are you ok?"

Rei nodded, "I'm fine, really. Just a bit nervous."

"Don't worry, Rei, everything will be alright from now on I promise," came Ichiro's reassuring voice from the driver's seat.

She wasn't sure why, but his words soothed her. She'd only known him since waking up in the hospital, but she knew in her heart that he would do nothing to hurt her or Shinji.

Rei felt safe, and most of all she felt wanted.

Her eyes started to moisten a bit, heralding what would have been tears of joy. She quickly rubbed her eyes, intercepting them, but she returned the smile that she saw in the Ichiro's eyes through the rear-view mirror.

"Thank you..."

Chop, chop, chop.

Cut, slice, trim.

Carrots, onions, lettuce, chicken, noodles...

Are they all there? Did I forget something?

Ah, yes, I'll need to make a vegetable dish for Rei, Ichiro did mention that she didn't eat meat. Strange little quirk, wonder where she developed it from?

"Mom?"

Masami Kanemaru looked up from the cutting board to address her daughter, "What is it dear?"

"Are they coming soon?"

She nodded, "Yes, your father called from the hospital. They should be here any minute."

"Oh..."

Masami placed a hand on her daughter's arm and squeezed gently, "What's wrong, Asuka?"

Asuka looked at Masami, and shook her head slowly, "It's nothing, Mom..."

Masami turned her around so that she faced her.

"Asuka, tell me what's wrong."

Asuka didn't respond immediately, as if she were searching for the right words.

Masami tilted her head to the right, giving Asuka a bemused look, "You're not still mad at him, are you? It's been so long since he's teased you, and besides you were just kids then."

She leaned forward looking at her daughter in the face, a small smile upon her lips, "I'll bet that you've missed him ever since they moved to Osaka, don't you?"

Asuka blinked, and then blushed, a bit surprised, "N... No, that's not it."

"Alright then, what is it?"

Asuka looked her mother in the eyes, and breathed in.

"Why do they have to come here, Mom? I mean, why do we have to take them in?"

A mixed expression of shock and disbelief appeared across Masami's face.

"Asuka! How could you say that? They have no where else to go!"

Asuka stepped out of Masami's grasp, and stood defiantly in front of her, "They could have gone to a Social Services home!"

She couldn't believe what he daughter had just said.

How could she be so callous?

Before she could continue, Masami lashed out with her hand, leaving a red mark across Asuka's left cheek.

It was the first time she had ever slapped her daughter.

Asuka looked at her mother in astonishment, cradling her left cheek with her hand.

"Wha... What was that for?"

She noticed that Masami's eyes were glistening, and a tear streamed down her face.

Masami then spoke, her voice barely a whisper, "If your father and I had ever died, where do you think you would have

gone?"

Asuka kept her mouth shut, still speechless from her mother's slap.

"Their parents would have taken you in without question. It goes without saying that we would do the same if they ever died..."

She continued to stare at Masami, silent.

Why did they have to do this? Why do her parents want to take care of those two so badly?

She couldn't understand...

She wouldn't understand...

Asuka turned around, her back facing Masami so that he mother couldn't see her own tears forming.

Maybe they didn't love her... Maybe they sensed something wrong... That she couldn't remember anything except the past couple weeks.

She wished she knew.

"Fine mother... You win..."

She started to walk toward the stairs.

"Asuka! Wait a second, I..."

Asuka interrupted Masami's sentence by holding up her right hand, without turning around.

"Don't Mom. I'll be fine. I just need some time."

She continued up toward her room, and stopped briefly at her door looking down the stairs, sighing softly.

I'll need a lot of time...

"Tadaima!"

"Okairinasai!"

The familiar greeting echoed in the foyer as Ichiro took off his shoes, Rei and Shinji following his example.

A black-haired woman glided over to Ichiro, and embraced him, kissing him briefly.

Ichiro broke the kiss, and glanced toward both of them, "Masami, this is Rei and Shinji, our new family members."

Masami then turned to look at the two teens, and smiled happily, "Welcome, both of you! It's so good to see both of you, again!"

A nostalgic expression emerged on her face, as she seemed to be remembering some long forgotten memory, "It's been so long, Ichiro. I remember a little girl and boy standing here in this house, and now they've grown up to be a beautiful young woman, and handsome young man."

Shinji felt his cheeks redden a bit from the compliment, and noticed out of the corner of his eye that Rei's cheeks also had some color to them.

Masami's smile broadened at the noticeable reaction.

Ichiro also smiled, but fortunately saved them from further embarrassment.

"That's enough teasing them, I'm sure you'll have ample opportunity to do it later on."

Yay, great...

Ichiro then looked beyond Masami, "Where's Asuka? Asuka! Come down and say hello!"

The sounds of carefully placed footsteps could be heard descending down the steps.

Eventually a brown-haired girl stepped off the last step and looked at Rei and Shinji.

Shinji's mouth almost dropped.

She was beautiful!

As he stared at the vision of loveliness in front him, he felt a nagging feeling that he'd seen her before somewhere. He wasn't sure where, but she was definitely familiar.

Those intense blue eyes are unforgettable...

Shinji felt someone poke him in his back, and heard Rei whisper in his right ear, "Stop drooling, brother, it's embarrassing."

He gave Rei a horrified look, and blurted out a response, "I wasn't drooling!"

Shinji realized the gravity of his error when he noticed both of Rei's arched eyebrows, and the barely suppressed grin upon her face.

He also noticed a strange expression on Ichiro's face, as well as Masami's attempt to keep from bursting out laughing.

Then he noticed Asuka.

She was completely red-faced, embarrassed to the core.

He just wanted to crawl off to a corner and die, hoping no one would remember this moment.

Ichiro tried valiantly to salvage the situation, "Rei, Shinji, this is my daughter, Asuka. Asuka, this is Rei and Shinji."

Rei's grin subsided, replaced by a friendly smile, "Hi. Nice to meet you."

Shinji couldn't bring himself to look at Asuka directly, instead looking to the side, "Umm... Hi."

Asuka blinked her eyes, cheeks still red with embarrassment, "Yeah... Hi."

"So... What's for dinner?" Ichiro asked, desperate to move out of this tense

moment.

Masami, still smiling widely, motioned toward the dinner table, "Chicken with noodles and assorted vegetables."

"Sounds great! Let's eat, shall we?"

Ichiro stepped out of the foyer followed by Rei and Shinji.

Shinji looked over his shoulder and noticed Asuka glaring at him.

He quickly turned forward, and swallowed.

This was going to be a long night...

"Would you like some more chicken, Shinji?"

"No thanks, Mrs. Kanemaru, I'm fine."

"Masami, please. No need to be so formal."

"Oh. Ok, Masami then."

Jerk.

First he practically undresses me with his eyes, and now Mom is merrily yapping with him.

Asuka silently kept her displeasure to herself, seeing no immediate need to ruin dinner over that pervert.

The thing that troubled her the most was that she felt a connection to those two idiots.

Especially with Shinji... Although, she has to admit, he doesn't seem that bad looking.

Asuka frowned, and shook her head.

Where in the hell did that come from!

She narrowed her eyes at Shinji while her parents talked with Rei.

Shinji noticed her scrutiny, and almost choked on a piece of zucchini.

There's no way I'll ever like that jerk.

No way at all!

Rei continued to munch on her salad, keeping an interested eye on the transpiring events between her brother and Asuka.

It was kind of strange, really. She could tell there was some kind of budding chemistry between the two of them, as if this had happened before. But, somehow she knew that she was also involved in some way.

Unfortunately, the small sparks of recognition were not enough to light the flames of her memory.

Shinji would more than likely agree with her hypothesis, but it seemed that his hormones were talking right now.

Rei would add to the conversation when she felt she could contribute, however, she kept a close eye on the two players sitting beside her.

Players? Hmm, appropriate analogies for those two, squaring off against each other.

At least she wouldn't be involved in **that**.

She hoped...

Shinji rested his head against the pillow, and breathed out.

"Whew... That could have gone better."

"That much is true. You've definitely endeared yourself to Asuka."

He lifted his head from the pillow to see Rei sitting on the side of her bed, which was on the left side of the room, a small smile on her face.

"Gee, thanks, sis. I'm glad that I can count on you to boost my morale."

Rei laughed, and leaned back onto her bed crossing her arms underneath her head, "Don't worry, Shin-chan. I'm sure it'll work out."

"Huh? What do you mean?"

Rei rolled her eyes, and closed them.

"Nevermind."

Shinji shrugged, he didn't even try to understand what goes on in his sister's mind.

About ten minutes passed, Rei stood up, and began getting ready for bed. She left the room, but came back after a twenty minutes, dressed in a long gray, nightshirt.

Shinji watched as she walked in, and sat on her bed, combing her wet hair.

He felt awkward about things. He knew that Rei was his sister, but it just felt wrong to be in the same room with her.

Then again, what teenage brother wants to share a room with his sister, and vice-versa?

Shifting his position to lay on his elbows, his idle thoughts eventually broke the silence in the room, "I wonder."

"About?" inquired Rei, as she continued to comb her hair, back turned to him.

"How long will we be staying in the

same room."

"Not for too long. I think Ichiro mentioned they were converting a room for one of us."

"Ahh, good. Whose room?"

Rei looked over her shoulder at Shinji, "Well, the gentlemanly thing to do, Shinji, would be for you to move to the new room so that a fragile woman like me wouldn't have to break her back moving her stuff."

He looked at her strangely, "You only have a duffel bag, Rei. The rest is coming from our old house by moving van."

Rei frowned slightly, placing the brush down, "That's not the point, Shinji."

She then sighed, crossed her arms, and shook her head in disappointment, "How do you ever expect to get together with Asuka if you don't get some manners?"

"Well, that's easy. I'll just ask her..."

Shinji choked on his words when he realized what he was just about to say.

Rei pointed an accusing finger at Shinji, jumping off the bed into an offset stance, a broad smile on her face, "Ah ha! I knew it!"

"Wa... Wait! I didn't mean it!"

"Oh yeah? That sounded like a Freudian slip to me!"

Shinji just closed his mouth. He knew the cause was lost. No point in trying to dissuade the detective that his sister had become.

He hates it when she does that!

Shinji laid down again, and grumbled, "Night, Rei."

He could hear Rei giggle softly as she turned-off the lights, "Night, Shin-chan."

Emergency...

What emergency?

Must follow orders...

Whose orders? What's going on?

They're attacking... I must stop them...

Who's attacking? I don't understand!

I need to go...

I'm not going anywhere!

I must...

No!

Rei found herself floating in absolute darkness. She looked down and noticed that she wore some strange outfit. It was a white jumpsuit, with various electronic-looking apparatus outfitted all over it. Emblazoned over her chest were the numbers "00".

What's this?

A sound started to emanate all around her.

It started out at a very low volume, but continued to grow in intensity. She couldn't readily identify it, but is sounded like a cacophony of voices. They crashed into each other, producing an unintelligible jumble of noise.

They continued to get louder, the voices becoming screams.

Rei covered her ears, the voices getting unbearable.

"Stop."

They kept getting louder.

"Please, stop."

Rei could barely think the voices were so loud. Her ears felt as if they would burst at any second. She screamed with all her strength, hoping that would stop the voices.

"STOP!!!!"

The voices congealed into a single, terrible scream, and she saw materialize in front of her something horrid. A thing that she could never have imagined in all of her nightmares. A blue and white monster of incredible size, that looked covered in armor.

The monster whipped its right hand out, grabbing her.

Rei struggled, but couldn't break free of its incredibly strong grip as it brought her in front of what passed for a face.

The voices stopped.

Its mouth opened slowly, and it spoke in a raspy hiss.

"Rrrreeeeiiiii..."

Rei woke up, breathing hard, hand to her chest.

She felt her nightshirt plastered to her skin by a thin sheet of sweat.

It took a second before she realized that she was in her bed, back in the Kanemaru's house.

To her right, Shinji slept, making small noises as he breathed.

Rei shook her head side to side, rubbing her temples.

What had just happened?

She tried to recall the nightmare she had, but the memories of fear rapidly disappeared into to recesses of her mind.

Whatever it was, she didn't care to think too much about it.

As she rested her head back onto her pillow, and closed her eyes, she hoped that she wouldn't have another nightmare like that one.

Whatever it was...

FAN ART!!

-VanCleave '00

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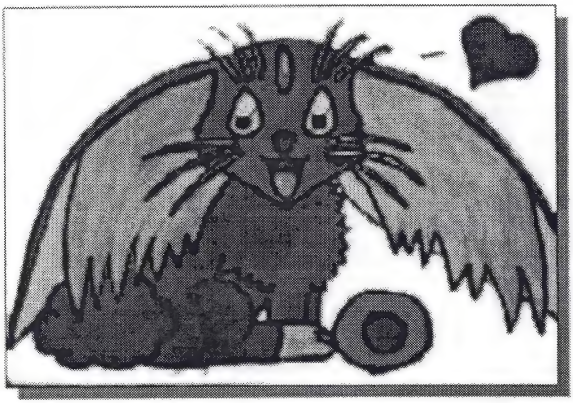

Angela Gonzales ©2000

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Corrections: Last issue I referred to ***Virtal On: Oratorio Tangram*** as Ontario Tangram. *OOPS!*

The Editor Would Like To Thank The Following People:

JACO's Founding Fathers
- Without them, we would not be here today.

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"Together! Allegiance or Death! Big Chicken!"

And all the attendees of JACON 2000
- This all about you!

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